

Journal of the American Society of Professional Graphologists

A Tribute To Dan Anthony

Alan Levine, M.D., et al.

Graphological Typology for Visionaries

Ruth Elliott Holmes

Indicators of Sexual Abuse in Handwriting

Suzy Ward

Alcohol Abuse Therapy & Handwriting

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High Stakes: The Gamble for the Howard Hughes Mormon Will

Marc J. Seifer, Ph.D.

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THE JOURNAL OF THE AMERICAN SOCIETY OF PROFESSIONAL GRAPHOLOGISTS

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PURPOSE OF THE JOURNAL

1. To present theoretical and research papers in scientific graphology according to traditional academic standards.
2. To create a forum for helping graphology gain a wider academic and professional audience in America.
3. To interface with the international professional graphological community.

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American Society of Professional Graphologists

LETTER FROM EDITOR

The present issue of the *Journal*, begins with a tribute to our society's mentor, Dan Anthony. I am pleased to announce that we have a capstone essay on this topic by Richard Orsini, one of Dan's latest students. Through Richard's eyes, we get a rare glimpse of what it is like to study graphology with Dan Anthony.

As can be seen from her biography, Ruth Holmes has become one of the most successful graphologists in the country. She is a positive thinking go-getter, who was able to get involved with *Aquarian Conspiracy* author, Marilyn Ferguson, and her new project on visionaries. While speaking at a handwriting conference in Santa Fe, (where she showed such writings as that of Vice President Al Gore) she was able to sit down with me and go through approximately 50 of the handwritings of the many political, business and academic leaders in the country that she had with her. After looking through the samples, we were able to begin to see a variety of groups emerge, and so began Ruth's paper, a Graphological Typology for Visionaries. Essentially, Ruth saw that handwritings of these individuals ranged from (1) somewhat conforming scripts to (2) conflicted/compensated, to (3) productive/versatile to (4) empowered. This last group, which has the very highest form level, epitomizes the essence of creativity as seen in handwriting.

This past year, six well-known graphologists passed away, Felix Klein, Christian Dettweiler, Ed O'Neill, Marie Bernard, Betty Delmar and Elizabeth King. A "Memorial" section has been included to briefly review the lives and some thoughts about these colleagues.

The next article, by Herry O. Teltscher, Ph.D., contains an astute blind analysis of the handwriting of a Swiss nanny who was accused of leaving a baby to die in a suspicious fire. This analysis was published in the book *Circle of Fire* by Joyce Egginton. Our congratulations are extended to Dr. Teltscher!

The problem of how graphologists can begin to apply the scientific method to the field, is the topic of the next article written by Thelma Seifer. Three such studies follow, the first by Ed Peeples, Ph.D., and George Bishop on the handwriting of individuals who have received psychotherapy for alcohol abuse, the second by Suzy Ward on indicators of sexual abuse in writing, and the last by Jeanette Farmer on personality types and brain dominance.

Ed a geneticist and graphologists, and his partner, George Bishop, a handwriting analyst and counselor, studied the handwritings of recovering alcoholics who had gone through psychotherapy. Their writings were measured, and compared to matched controls for such factors as size and space allocation of upper and lowercase letters and also for the personal pronoun I. Significant differences between these groups was noted.

Suzy Ward, a handwriting analyst from Colorado, was also looking for similarities and differences in her target population, individuals who had been sexually abused as children. This is a very important topic, and one which was extremely difficult to obtain information on. Suzy tells us that promising confidentiality to the therapists who diagnosed these cases was an important key that allowed her to obtain so many samples. The only handwritings that Suzy ever presents in her lectures and articles are the ones that the patients themselves have allowed to be exhibited. Through Suzy's research, a number of key graphics appeared to emerge which were common to the writings of many of these people. By setting up an extensive check list for particular psychomotor patterns, a profile, converted to a bar chart, was constructed which reflected not only the types of graphic patterns often found in these writers, but also the relative strength of each pattern. As you will see, the potential predictive possibilities of this kind of technique for other populations is very great. Suzy has designed a protocol that may have an important impact for the future of this field as an experimental science.

The next article, and by far, the most ambitious herein, is by Jeanette Farmer, from Denver. Using a chart based on the graphological Psychogram and also a self-test for brain dominance called the Herrmann Brain Dominance Instrument (HBDI), Jeanette was able to construct two separate mandala-shaped measuring tools which portrayed tendencies for individuals studied to emphasize or de-emphasize one or more of the four quadrants of the brain: the Left Cerebral (THINKING), Right Cerebral (INTUITIVE), Left Limbic (SENSING), and Right Limbic (EMOTIONAL) centers. By using a computer, Jeanette was also able to superimpose the psychogram-based profile over the HBDI. This a very difficult article to comprehend, but well worth the effort. I was particularly interested in it because it so closely paralleled my own Masters Thesis, *Levels of Mind*, which I wrote at the University of Chicago in 1973/74. In it, I suggested that each hemisphere had a CONSCIOUS and UNCONSCIOUS, thus, four quadrants, (which I also linked to Jung's four types). The Left Hemisphere with two quadrants, was more conscious than the right hemisphere. Thus, the most conscious quadrant, (i.e., the conscious part of the conscious hemisphere) would be the Left Cerebral, and the most unconscious quadrant, (the unconscious part of the less conscious hemisphere) would be the Right Limbic. People who emphasized the Left Cerebral would be the great intellects like Darwin and Einstein, and people who emphasized the Right Limbic, would be the ones most closely tied to the primordial unconscious, for instance, Rudolf Steiner or Jane Roberts.

The last two articles, by Patricia Siegel and Marc Seifer, Ph.D., are on the topic of questioned documents. Many graphologists, who are also questioned document experts, have run into the problem of being confronted by an opposing

attorney who attacks their credibility for the very reason that they have studied handwriting analysis. For the opposing attorney, this choice of interest borders on believing in the occult. So, as many of us know from direct experience, the handwriting expert who has no knowledge of graphology is somehow able to attain the high "untainted" ground, when the irony of the situation is that the QD expert who rebukes graphology knows less about hand-writing than the graphologist. Patricia Siegel offers important suggestions for battling this common problem by pointing out key advantages the graphologist has over the more limited QD expert.

The last article, by myself, is about one of the most fascinating questioned document cases in the last 50 years, that of the Howard Hughes Mormon Will. After reading Harold Rhoden's splendid text *High Stakes*, which is about Rhoden's attempt to defend the authenticity of the will, I contacted Mr. Rhoden so that I could better able investigate the subject. Mr. Rhoden was kind enough to provide me with an excellent copy of the will, and also fifty or more Howard Hughes' exemplars. From this and other material on Hughes' handwriting, I was able to present enough evidence to make the case that the will, although ruled a forgery, was in fact genuine. Read the article, and the book and decide for yourself!

INTERNATIONAL SCENE

There is a new bi-yearly journal in our field entitled *Graphological Anthropology*, which is produced in Italy but written in English. This is a high quality journal, perfect bound, with a beautiful four-color painting of a medieval scribe on the cover. Their first issue is devoted to a discussion of whether or not graphology is a psychological science. There are no handwriting samples in this first issue. The editorial board includes C. Gille-Maisani from Canada, R. Nezos from Great Britain, H. Ploog from Germany and our own T. Stein-Lewinson from the United States. Subscriptions are \$60. Contact address: Angelo Pontecorboli, Editor, Via S. Slataper 10 - 50134, Fierenze (Florence), Italy.

The 1996 British Symposium on Graphology will be held August 9th-11th at Kings College, Cambridge University, England. Abstracts submitted should be typed with double spacing on two pages. The first page should include the title of the paper, name, telephone number and qualifications of the author. The second page should consist of the title of the paper and a 200-500 word abstract. Address: Call for Papers, The British Institute of Graphologists, 24-26 High Street, Hampton Hill, Middlesex, TW12 1PD, England. Deadline for Abstracts: January, 1996.

Marc J.Seifer, Ph.D.



Y. Rabin
Yitzhak Rabin
Prime Minister of Israel

10.9.93



Photographs by Associated Press

Yasser Arafat
Chairman
Palestine Liberation Organization
9/9/93

THE PEN REPLACING THE SWORD.

THE MENTOR

A Tribute to Dan Anthony

ABSTRACT: In recognition of Dan Anthony's achievements in Graphology, impact on our lives and on this society, he was awarded, along with his wife, Florence, the ASPG Lifetime Achievement Award on May 7, 1994. Following the Proclamation and the testimonial from the New School are a few of the remembrances from some of his students, and a final article by Dan's latest graphology student.

the american society of professional graphologists

honors

DANIEL S. ANTHONY

for his lifetime achievement in graphology and handwriting identification

and

DANIEL S. ANTHONY & FLORENCE R. ANTHONY

for their inspirational teaching at the new school for social research



Daniel S. Anthony's acute understanding of graphic expression and his innovative explorations into the psychology of handwriting have contributed significantly to advancing handwriting analysis in America and abroad.

Daniel S. Anthony & Florence R. Anthony devoted twenty years as faculty members at the New School for Social Research where they guided and motivated the next generation of future graphologists to the highest standards of the profession.

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Patricia Siegel
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Lois Vairman
Board Member

may 1994

New School for Social Research**66 West 12th Street, New York, NY 10011**

May 7, 1994

On behalf of the New School, I wish to congratulate Daniel Anthony for the well deserved award he is receiving tonight honoring him and his wife Florence Anthony. For some twenty years, the Anthonys brought their interest in graphology to the New School and, via their standards of excellence, enabled the school to make its mark in this innovative field. They built on both the School's interest in developments in European social science and its mission in educating adult students. While the work of the Anthony's has been carried out by others -- namely Pat Siegel and Lois Vaisman -- the tone and quality was set by the Anthonys. Their work enhanced our psychology program and imbued it with the highest standards of excellence.

Our congratulations!

Best,

Sondra Farganis

Associate Dean for Academic Affairs

Chair, Social Sciences

INTRODUCTION***Alan Levine, M.D., President******American Society of Professional Graphologists***

Graphology at the New School for Social Research in New York City was undergoing some exciting changes in the early 80's, and I was fortunate to start my formal training just at that time. The full course of 8 semesters was conducted by two young, enthusiastic, intelligent women, Patricia Siegel and Lois Vaisman. Both had completed their graphological studies at the New School under the tutelage of Dan and Florence Anthony. Dan and Florence had just retired, and passed the baton to Patricia and Lois.

One of the first topics we studied was the Psychogram with a guide prepared by Dan Anthony. In many of the subsequent sessions, we inevitably heard references to other Anthony methods, thoughts and approaches. Currently, there are many generations of New School graphology graduates who have benefited from the knowledge and experience of the Anthonys, and this is a legacy of which Dan can be very proud. It is a pleasure to honor Dan for his lifetime achievements and to honor both Dan and Florence for their contributions to the New School and all of us.

HONORS WELL DESERVED

Patricia Siegel

It was twenty-two years ago that I was flipping through *The New School Bulletin* and came across a course on graphology. I signed up, and Daniel and Florence Anthony introduced me to a magical new world. I was hooked, and my initial fascination with handwriting remains as strong today. My avocation turned into my occupation, and Lois and I found ourselves teaching graphology and trying, somehow, to fill the shoes of our mentors. The Roman-Anthony legacy was not an easy act to follow.

This award to Daniel and Florence Anthony represents an honor well deserved and long overdue. Here's a little background:

Dan Anthony graduated Brown University, was a Ford foundation research fellow at Rutgers University in criminology, sociology and psychology and served as director of the Newark Human Rights Commission. He has a heritage when it comes to civil rights causes as his great aunt was the famous suffragette, Susan B. Anthony. Florence was also socially aware and was particularly concerned about women's issues. That was before the time women's issues were in the spotlight.

Dan was a well-known graphological consultant to insurance companies. His expertise on the handwriting of sales personalities significantly reduced employee turnover. In his quests to learn and know more, he refined the Roman Psychogram and experimented with innovative diagramming of the unconscious in handwriting. With Florence's support, Dan gave lectures on handwriting analysis at Harvard, Princeton and New York Universities. And, of course, in addition to the *Psychogram Guide*, Dan authored many articles.

At The New School, Florence set firm foundations for students in the introductory course while Dan built on their knowledge with a dynamic style, brilliant insights and incisive understanding of handwriting as a projective diagnostic technique.

Florence concentrated on discipline. Dan focused on description and color of presentation, but they both had high expectations. Students looked hopefully for the "correct" check marks which would trail through the homework analyses they graded each week. Words of encouragement and praise were especially appreciated vindicating the students' struggle to integrate the *Gestalt*. Together, Dan and Florence molded a program that inspired and expanded awareness.



Photo credit: Maria Victoria Sen

Dan Anthony

Florence was greatly influenced by the work and teachings of Dr. Rudolf Arnheim. In a tribute, to Florence's memory, I quoted Dr. Arnheim's recollection of her: "Florence Anthony... saw the rhythm, the very melody of handwriting the way she perceived a painting or a piece of music; and it was this similarity of approach that attracted me to her and her husband's teaching at the New School."

Dan's and Florence's greatest gift to me, aside from the knowledge they instilled and the opportunities they opened up, was the material they left behind to guide our way. Throughout the last fifteen years, Lois and I have intermittently discovered unopened files with handwritten messages, notes and analyses from Dan and Florence. No presence could be more personal to me as a graphologist, no essence so vivid as their handwritten impression.

Through Florence's many brief handwritten messages to me, she managed to give me support even when she wasn't around, little tidbits about personalities [of the assigned writings] or teaching suggestions in her familiar script.

You get an idea of what it was like to have Dan in the classroom from his analysis of a writer and satirist. Dan mentions "the lyrical and effervescent flow of his deep digging and dramatic ductus." And later, "The picturesque, Elizabethan quality of many of his letter forms depicts his throwback to glory and gloom of an historical past. His handwriting is a modern creative exposition of the 'Jungian tribal unconscious,' not yet to forsake the song of yesterday for the promise of tomorrow." And so it goes. His descriptions painted a picture you could feel and sense. There was activity and tension in the classroom which was stimulating, sometimes tough, but not dull. Florence provided focus and Dan inspired intuitive understanding. Together, they challenged each student's potential. It was a winning combination.

Lois Vaisman

Daniel Anthony and graphology are a natural association. Dan and his wife, Florence are in the forefront for helping graphology gain academic acceptance in America. What this team developed and taught has left a legacy for generations to follow: continued high standards at the New School and in private practice.

Dan was a demanding and intellectually challenging teacher who was never willing to accept mediocrity. At times, Dan could be intimidating in his relentless pursuit of excellence. He encouraged his students to reach beyond their limits in order to seek a greater understanding of all areas related to the human mind. Dan was, and still is, unique in his ability to see beyond the prosaic with a confidence and strength to stand firm in his opinion.

The academic atmosphere at the New School was a venture into a specialization few of us knew. Dan was our mentor leading us into new dimensions of learning. His support in the instruction of graphology has left an imprint in so many minds.

For me, the study of graphology has become a focus of my academic studies, defining for me what would become one of my proudest achievements: being asked to teach along with Patricia Siegel the handwriting program at the New School.

Dan, I want to acknowledge today, the gratitude I have for you. You provided the direction and saw my potential before I knew it was there. Your endorsement and belief in my capability has always been a mantra in my mind, even now, whenever I teach or speak about graphology.

And when someone asks me how I became interested in handwriting analysis I say that the interest was always there, but the skill and desire to devote my resources to study graphology... Well that's a different story. You see, I had a charismatic instructor who opened a vast world to me.

As the American Society of Professional Graphologists honors you today, Dan, we thank you for your contribution to the field. You have enriched graphology with your talent and expertise. We are indeed fortunate to carry on the wisdom of your teachings.

Marc J. Seifer

In 1970, shortly after my college graduation at the University of Rhode Island, I read an article by Dan Anthony on handwriting analysis. I was intrigued with the idea that an investigator could uncover the personality of an individual for no other reason than by studying a sample of his handwriting.

In September, I moved back down to New York and signed up at the New School For Social Research to begin my course of study with Florence and Dan Anthony. As my mother was, independent of me, also interested in graphology, this became a perfect opportunity for both of us to study together, and we did, for five semesters.

Florence taught the Psychogram, which, of course, was the brilliant construction designed by Klara Roman and her student, Dan Anthony, and Dan took us to greater depths in later courses by introducing us to Mendel, Sonnemann, Saudek, Stein-Lewinson, Werner Wolff and the Russian neurophysiologist Alexander Luria.

As the years have progressed, I have come to appreciate even more, Dan's *Psychogram Workbook*. Through its elegant simplicity, it covers many in-depth concepts difficult to find anywhere else. This is a major work which should be more widely read especially by those handwriting analysts who are unfamiliar with the Psychogram.

Every week, we had a different writing to analyze, and every week, Dan wrote his comments on our reports. Looking back 25 years, I still think that Dan was the most astute graphologist I have ever known. He taught us numerous techniques, such as how to study printscript, the relationship between touchpoint analysis and the creativity of the writer, the link between the physical act of writing as an expressive gesture to the writer's personality, and also such ideas as taking a pen and actually tracing over the writing of the sample being analyzed so that the actual motor movements involved could be better understood by the analyst.

Oftentimes Dan had the ability to point out an insight overlooked by everyone else which simultaneously got to the heart of the writing. I always wanted to know *where* he saws the graphic that led him to his supposition, and Dan always revealed the source of his insight, for it was always there, in the writing.

An expert's expert, Dan Anthony always knew what he was saying and always had the ability to explain the basis of his hypothesis.

I am pleased with my mother Thelma Imber Seifer, to give my hearty congratulations to Dan Anthony and his wife Florence for all of their many contributions to the field of graphology.

Renata Propper

There are in everybody's destiny a few people who change the course of one's life. Dan Anthony was such a person for me. Little did I know when I first approached Dan and Florence, the impact and influence their teaching was going

to have, professionally and personally -- opening new horizons and vistas. What more can a teacher wish for, than contributing to an individual's development and growth? Dan Anthony was such a man.

He and Florence, with their unerring dedication and enthusiasm for graphology, were able to relegate their own to many of their students, who shared their interest and curiosity in the human psyche. Their teaching went well beyond the discipline of the subject. To embark on a course with them, was a stimulating rewarding journey, full of variety and fun -- but ultimately firmly focused on the deeper understanding of our craft.

Dan and Florence complemented each other wonderfully. She implanted us with the solid basics, whetting our appetite -- preparing us for Dan's artistic-creative approach and touch of The Master! He was not always easy to follow, he was demanding, sometimes impatient and sarcastic, but he was always interesting and stimulating, coaxing us to take the next step, a risk maybe, that forced us to learn to trust our instincts.

Wednesdays at the New School were an experience not to be missed. We all will carry the memory in our hearts forever. Today, we are here to honor Dan and say thank you to him, but also Florence for their giving generosity to their students, as well as for their contributions to graphology in America. Dan, himself, following in the footsteps of Klara Roman, gave graphology serious and useful respectability and quality, on which he never compromised. He demanded the same standard of his students which he himself was prepared to offer. His spirit shall instill us all to follow his inspirations and live up to his expectations.

THE NEW INITIATE

Richard Orsini

In the fall of 1991, as I approached my bed for yet another night's sleep, a yellow book on the night stand caught my eye. It was entitled *Handwriting Analysis*, and I felt confident that my wife Niko had misplaced her latest venture into the occult. (I was to find out later that the book was meant for me, not her.)

This text would certainly replace any sleep medication, so I charged right in. Having studied Latin, Spanish, German and Russian, my love of languages made me quite receptive to the interaction between specific graphic movement and their related meanings. This was similar to learning another language. Was this concept genuine? Could this relationship between pen and personality be true? I left the bed and headed for the living room -- no time to sleep when you have intellectual

pizza to digest!

The sunrise did not seem to disturb me as much as my wife's surprise at seeing me still reading. I could not put the book down; I was lost now and there was no turning back. Did people actually do this for a living? After two or three more books, my addiction for more information developed and a school for graphology was located -- the New School For Social Research in New York City. It was (and is) a highly accredited school, but 2,000 miles away. This would be a tough commute. I called and was in communication with Patricia Siegel, one of the two principal instructors for graphology. I asked her several inarticulate questions, and she asked me a fateful one:

"Where do you live?"

"Satellite Beach, Florida," I told her.

"How close are you to Fort Lauderdale?"

"About two and a half hours.... Why?"

"Ill give you a name and address of someone to call," she said. "He used to teach here and maybe he will take you on as a student. His name is Dan Anthony."

Having never heard of Dan Anthony or anyone in this field, I made note of the information, thanked her for her time, and decided to call him. The following conversation ensued:

"Hello, Mr. Anthony?"

"Yes."

"I am very interested in learning more about graphology and Patricia Siegel, of the New School, suggested I give you a call."

"What books have you read?"

I listed the few paperbacks I had reviewed.

"Read Saudek and Roman -- then call me." Click. End of conversation. The voice was stern and no nonsense. This would be a tough sell.

I immediately purchased Saudek's *Experiments With Handwriting* and *The Psychology of Handwriting*, as well as Klara Roman's *Handwriting: A Key to Personality*. I did not read them -- I devoured them. The books were originally black and white, but they took on a more colorful appearance due to my excessive highlighting. Time to call Mr. Anthony again.

"Hello, Mr. Anthony?"

"Yes."

"This is Richard Orsini -- you asked me to read those books?"

"Did you?"

"Yes."

"I would like you to come down for **An Interview** this Saturday at 10:00 AM."

Click.

I hung up and my palms were sweating. Who *is* this guy? I do not think I am going to enjoy this.

Saturday morning came, and I found myself with one hand on the steering wheel and the other reading the highlights of Saudek's description of speed in handwriting. I felt like I was heading for a job interview. Approaching the modest condominium, I rang the bell, and was greeted by a Lincolnesque figure, who smiled briefly and said he was Dan Anthony. He led me into a small living room. He sat on the center of the couch and pointed to a single chair that stood in the middle of the floor. Images of an interrogation raced through my mind.

After a few moments of small talk about traffic and driving, almost on cue, a woman entered the room carrying some papers and introduced herself as Ali Crosslyn, an associate and former student. She stated with a strong German accent that before becoming a student, I would be required to provide a sample of my handwriting to Mr. Anthony. (It *was* going to be an interrogation.) She led me through a small kitchen to the dining room table, placed a small magazine down, a sheet of unlined paper on top of the magazine, and handed me a pen. She instructed me to write whatever I wished as long as it was a full page.

Not only was I having difficulty in thinking about the subject matter, I was having difficulty writing. My mind was trying to consider all the positive graphological features found in an "intelligent, warm, determined, persevering, creative," and "studious" handwriting. Instead, I found myself writing all the opposite features. Ali stood over me, arms crossed, watching me without comment. My hand started to moisten and my muscles tightened. This was a losing battle. Halfway down the page, I discontinued the cursive writing and elected to print the remainder of the page. (Oh well, there's always golf.)

I was then instructed to perform a Nine Signature Protocol on the back of the paper that involved writing my signature nine times, six with my eyes closed. This was not exactly what I had in mind to calm me down.

Ali announced it was now time to bring the results to Dan and have him "review" the handwriting.

As we passed the front door heading towards the living room where I knew *he* was waiting, I considered a last escape out the front door. I knew under normal circumstances I could outrun the both of them, but these were not normal circumstances. Ali had seated me in the living room chair before I could decide. She handed my sample to him and sat quietly to his left.

Dan immediately felt the back of the paper, mumbled, and quietly continue to seek out the clues to my personality.

After what seemed like an hour, he looked up at me and said, "Your handwriting is @#\$\$%^, but your printing is excellent -- you should print from now on." I agreed to never write another word. He continued, "You're a volcano of energy. Because of your printing, and the creative productive ego found in your Nine Signature Protocol, I will teach you. You are to come down here every weekend until I feel you are ready. Agreed?"

"Yes," I replied in a volcanic shout.

As I departed, Ali handed me some papers for study and some personal background on Dan. It wasn't until I was home that I truly learned who Daniel S. Anthony is.

I learned about his 50-year career in graphology; his teaching at Harvard, Princeton, Rutgers and New York University; his document work on Capitol Hill; the Sharon Tate-Charles Manson murder investigation; the Son of Sam case; his personnel work with AT&T, General Motors, and Westinghouse; his articles and coverage in *Newsweek*, *Psychology Today*, the *Wall Street Journal*.

As the weeks flew by, I learned about Dan's personal relationships with the authors of the books I was reading. It was interesting to hear him describe individual authors as friends or opponents with insights into their personalities not found in their books. I learned about the Psychogram, the Nine Signature Protocol, how to analyze printing as compared to cursive, diagrams of the unconscious, and life. I saw books that are no longer in print, museum paintings and photographs, and had access to file cabinets reserved to those precious few students who have experienced his personal tutelage. Dan never provided an abundance of information -- he provided small slices. He encouraged me to find the answers for myself. When he spoke -- I listened.

In February of 1993, I received a diploma from Daniel S. Anthony, as his latest student. It is the most meaningful one in my growing collection.

BIOGRAPHY: Richard Orsini is a 1969 graduate of Niagara University where he majored in German language, and he holds a Master of Science degree in business from the University of Arkansas. Upon graduation from the Defense Language Institute at Syracuse University, Mr. Orsini served as a Russian translator with the US Air Force in Germany and Turkey from 1970-73, and was awarded the Air Medal. He is a certified graphologist with the American Handwriting Analysis Foundation, a member of the American Board of Forensic Examiners and a member of the National Association of Document Examiners. He has also completed Advanced Document Examination studies with Andrew Bradley & Associates.

IN MEMORY

This past year as I witnessed the passing of so many important graphologists: Felix Klein, Christian Dettweiler, Ed O'Neill, Marie Bernard, Elizabeth King and Elizabeth (Betty) Selmar-Delmar, I have also watched the struggle that Dr. Alan Levine and NSG editor Carole Schuler endured with the fading of their mothers. I have commiserated with Ruth Holmes because of the loss of her father who died just this past week, and experienced the death of my own father last July. An attendee of many graphology meetings, I have had the great fortune of seeing my dad, Stanley Seifer, in four vivid dreams whereby he appeared as a ghost, simply to tell me that he is all right in the new realm that he is now in. What importance does the event of death itself have for graphology?

Handwriting reveals in so many ways the very soul of a person, that elusive essence that is so often thwarted by fear and powerful inhibiting sociological factors. As one dies, the handwriting disintegrates as well. Thus, it is also a reflection of neurophysiological processes. From an evolutionary perspective, the production of handwriting is one of the most complex and advanced of human endeavors. A powerful research tool, handwriting analysis can be used in the creation of biographies, and in the understanding of people's personalities that have long since died. People live on in their handwriting. Parents, grandparents and great grandparents can be analyzed, and the dynamics of entire families can be understood.

At left, we see the handwriting of Felix Klein in his prime. What better window to his inner self could an analyst have? Note its open and fluid quality and the largeness of its middle zone.

All of these handwriting analysts, except for Betty Delmar, were in their 80's when they died. Betty was the first non-member of ASPG to have an article published in the journal (Vol. III). It was on the Wittlich Test. Past president of AAHA, Betty was well known in the mid-West for her work with the Chicago Police Department, her adult education courses and her books and pamphlets in the field.

Dr. Christian Dettweiler, of Stuttgart, Germany, was a Ph.D. in Pharmacology from the University of Rostock, 1942. One of his most recent lectures was presented at the British Institute of Graphologists' 1993 Symposium at Cambridge University. If the ego was defective, Dettweiler hypothesized, it could affect either the mind or the body. If it affected the mind, it could lead to the destruction of the personality and cause psychosis; or the stress, in the form of

repressed emotions, could attack the integrity of the body and cause psychosomatic illnesses including certain forms of cancer. Samples were included in his talk.

Marie Bernard, another German-born graphologist, established herself in New York two decades ago. A larger-than-life character with a somewhat mysterious past, Marie was known for her provocative lectures and theatrical style. Marie died of a stroke while speaking at a conference in St. Petersburg, Russia. Her works include *The Art of Graphology* and *Sexual Deviance as Seen in Handwriting*. Another mysterious graphologist, but for quite the opposite reason, was Elizabeth King, former editor of the *National Society of Graphology Newsletter*. An ardent introvert, graduate of Earlham College with advanced study in French and German at Northwestern University, Elizabeth was also an editor of textbooks and *Psychoanalytic Quarterly*. A full-time graphologist, Elizabeth earned her living working for corporations and for her numerous clients which she obtained from her ads in *Psychology Today* and the *Saturday Review*.

A graduate of Manhattan College with a Masters degree from Notre Dame in English, Ed O'Neill was one sharp graphologist. Having seen his lecture on margins at the Cranbrook Retreat conference in Michigan in 1986, I had asked Ed to write it up for the *Journal*, and he was working on this project at the time of his death. Ed's greatest contribution to graphology was in the numerous translations he did from the French, of such classics as those of Abbé Michon, Crépieux-Jamin, Max Pulver and Ania Teillard.

Vienna-born, Felix Klein was probably the most influential and beloved graphologist in the United States at the time of his death. His contributions, in my opinion, were predominantly inspirational, as he tried, to the best of his ability to carry on the European tradition to the numerous organizations around the country who were often overly rooted in the simplistic trait-stroke approach. It was Felix who did so much to advance and unify the field in America.

A survivor of Buchenwald concentration camp, having been released to England in June of 1939, just a few months before England entered the war, Felix came to the United States, and worked as a watchmaker until he began to establish himself in the field of graphology. He was founder and president of the National Society of Graphology. Ever the consummate graphologist, Felix Klein continued to provide handwriting samples of his signature just an hour before and an hour after having one of a series of strokes that soon ended him. We at the American Society of Professional Graphologists join the families and friends of these many graphologists in mourning their loss.

Marc J. Seifer, Ph.D.

BOOK REVIEW: *The Symbolism of Handwriting: Structural Graphology and the Unconscious*. By Paulo Bruni, Xenia Edizioni, Milan, Italy, 1994. 368 pages in Italian, 35,000 lire (about \$25).

Paolo Bruni's text clearly and convincingly argues that some ideas which graphologists have universally accepted as fact are actually without merit. Having challenged the very foundation of this science, he suggests new pathways for handwriting research to follow.

Affiliated with the Italian Graphological Association, Dr. Bruni bases his book on a decade of research. His wide-ranging, complex work provides important insights into both the theory behind the symbolism of graphic space and the interpretation of numerous basic graphic signs.

Dr. Bruni begins with an epistemological break from M. Pulver's system of reference. In other words, he identifies the unconscious with the baseline rather than with a deep lower zone. The consequences of this change are extraordinary.

Approximately one-third of the book serves as an introduction that explores the world of the unconscious, and the dual and triangular relationships within the nuclear family. Another third is devoted to symbolic understanding of the structural and structuring elements of handwriting. Indeed, the book's subtitle, "Structural Graphology and the Unconscious," refers to this portion of the book which also includes an analysis of the organization of graphic space. By redefining and reinterpreting graphic space, the author investigates the meaning of the individual letters of the alphabet.

The book then offers an explanation of approximately 50 graphic signs, which are also examined in terms of Dr. Bruni's new concepts of graphic space: e.g., margins, size, letters and line spacing; also: letter connections, slant, upstrokes and downstrokes (extended or shortened), the different types of circular stroke (fortified, narrowed, double-walled) and, interestingly, the clockwise-rotating circular stroke, which young people in Italy use frequently today.

The book concludes with an important discussion of the difficulties faced by young people in today's world (e.g., consumer society, influence of the mass media, the artificial reality created by computers), reflections of which can be seen in their handwriting. He is not writing for graphologists and handwriting analysts alone. His book is designed for anyone whose work has a psychological or social component, a group which naturally includes psychotherapists, teachers and, of course, free thinkers.

Sante A. Bidoli

BOOK REVIEW: *The Alphabet and the Brain: The Lateralization of Writing* by D. de Kerckhove and C.J. Lumsden, Editors, New York, NY: Springer-Verlag Publishers, New York, NY, 1988.

Writing from left to right across the page is the "normal" way to write. Wrong!

Humans have written in every conceivable direction on a page. Top to bottom, moving to the right, moving to the left, top to bottom and bottom to top continuously, right to left and then left to right continuously. Only in relatively recent history have humans come to somewhat of a consensus in writing each line horizontally from left to right as the pen moves down the page, and that is predominantly for the Western writer.

The book *The Alphabet and the Brain* traces the history of the direction of handwriting in many cultures of the world. It traces the gradual evolution of handwriting to the left-to-right direction of horizontal lines moving down the page. It further asks why left-to-right writing has become the established way today.

This lateralization of writing has both external and internal causes. The external cause is the adoption of pens in writing. The ink doesn't dry instantly and writing from left to right avoids smearing the ink. More importantly, the eye can observe what has been written to see if it is correctly written.

The internal cause has to do with the lateralization of the brain. The language centers evolved over time to the left side of the brain. Nerve circuits cross over from the left side of the brain to the right side of the body. Therefore, the right hand, responding to the left side of the brain, is the dominant hand for writing. Some stress of embryonic development causes some people to be "lefties." For the most part, these individuals also have left brain dominance of their handwriting.

One chapter, "Language Processing," by Patricia E. Grant, is worth the price of the book (\$113). The language centers of the brain are described in readable detail. Diagrams of the parts of the brain used in silent reading and writing are included in the chapter. Grant suggests that much of the brain is involved in the writing process. This observation adds great weight to the argument that the brain commands the writing process using whatever anatomical tools are available: right or left hand, lips or toes.

Handwriting is a sensitive indicator of brain function. A brief survey of the literature discloses reports of handwriting used to diagnose or track the progress of medication from the following diseases: AIDS, alcohol abuse, Alzheimer disease, depression, drug use, dysgraphia, dyslexia, Parkinson disease, suicide, and tremor. And this is just the beginning!

Ed Peebles, Ph.D.